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BLANCHE STONE-BARTON.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Editors and Proprietors.
WILLIAM J. BERRY, Managing Editor.

Offices: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.
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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adeline Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Kose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Carl Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Maria Litta,
Zélie de Lusan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	FredERIC GRANT GLEASON,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Fredrick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musin,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcuin Blum,	Michael Banner,
Lulu Veling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Caliza Lavallee,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro,
Franz Abt,	George Gemünder,	Carl Faellen,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobsen,	Van Zandt,	Carl Millicker,
J. O. Van Prochaska,	W. Edward Heimendahl,	Lowell Mason,
Edward Grieg,	Mme. Clemelli,	Georges Bizet,
Eugene D'Albert,	W. Waugh Lauder,	John A. Broekhoven,
Lili Lehmann,	Hans von Bülow,	Edgar H. Sherwood,
William Candidus,	Clara Schumann,	Ponchielli,
Franz Rummel,	Joachim,	Edith Edwards.

THE presence in this city last week of Mr. Henry Schradieck, the eminent violinist and teacher at the Cincinnati College of Music, may have wider artistic consequences than was at first anticipated. It is said that Kapellmeister Seidl, who is a personal friend and great admirer of Schradieck's, has offered him the position as concert-master for the orchestra to be formed by

him next season, and also for the German opera orchestra, provided the directors of the Metropolitan Opera House have no objections, which it is not likely they will have. Mr. Schradieck's contract with the Cincinnati College of Music expires this coming summer, and as he is not satisfied with the artistic results to be obtained in his position, it is not unlikely that we may have Mr. Schradieck with us next fall. New York is sadly in need of a first-class violinist, especially one who can lead an orchestra and a string quartet, and Mr. Schradieck is just the man for the place.

PIANISTS without an unfailing memory ought not to play in public unless they have their notes before them. According to the English papers, M. de Pachman broke down at the Crystal Palace, London, recently, while rendering one of Chopin's concertos. He endeavored, with the assistance of Mr. Manns, the excellent English conductor, to regain himself, but did not succeed, and the effect of the last movement was simply ruined. Similar feats Miss Adele Margulies has performed in New York every time she has appeared in public during the last two years. The worst, however, happened to her last Thursday night when, at the Fursch-Madi concert, she essayed to play Bülow's "Ballo in Maschera" fantasia in B flat, which she spoiled entirely and left unfinished when she abruptly rose from the piano and ran off the stage. One of our English contemporaries rightly says:

Why will pianists insist on overtaxing their memories? The only safe plan is to have the music on the stand. The fact of its being there inspires confidence, while its absence induces that peculiar nervous fear which makes memory treacherous. The object of learning a piece by heart is to play it well and not to show the public that it is committed to memory. Play from memory in public as much as you like—the more the better; but have your music before you.

"DOCTOR" PERKINS.

THE following letter has been received from that eminent doctor of music, H. S. Perkins:

Editors Musical Courier:

"I have received your bill for MUSICAL COURIER (\$4, ending February, 1887.)

"I have taken your paper some time and read several of your sarcastic thrusts in which you appear to delight in, and such pleasantries have been the sum total of notices of me or my professional work. I appreciate it, but do not feel like helping to support a musical journal with such proclivities or practices. I do not wish anything less than prosperity for THE COURIER and all other musical exponents, but you are too sour for my palate, therefore I must 'pass.' H. S. PERKINS.

We replied as follows to H. S. Perkins, Doctor of Music:

DEAR SIR—Enclosed please find receipt. We are delighted that you wish us prosperity, and at the same time sorry that we are too sour for your palate. In consequence of this condition of things you thereupon conclude that you must "pass." We always questioned your ability to "pass." If you will carefully read over our articles containing any reference to yourself, you will find that we sought to make them impersonal when possible. We always kept in view the ultimate success of the Music Teachers' National Association, and consequently could not agree with you or anyone else, who would, notwithstanding the precepts laid down by the association, accept a title, especially that of Doctor of Music, from any school or college which had no musical curriculum, and the position of which as a musical educator was not officially even recognized by the Music Teachers' National Association. The child of the Music Teachers' National Association, the American College of Musicians, had hardly been born when you virtually slapped the organization in the face by accepting the degree of Doctor of Music from the Western College, of Toledo, Ia., although you occupy the distinction of being one of the constitutional members of the College of Musicians and were a member at the time when you committed what we may aptly term a crime against music in America.

THE MUSICAL COURIER never selected you as what you call a victim of its sarcasm. If you can find any sarcasm in what we wrote about the Doctor of Music degree we would like you to point it out, for we are under the impression now, after reading them again, that our articles were about as direct as we could make them. We simply took the names of the offenders and kept on exposing their action in accepting this title, until they recognized that it was ridiculous to use it in view of the work proposed by the American College of Musicians. We don't believe the other "Drs." continue to make advertising capital out of their ridiculous degrees. You, however, continue to be a "Dr." instead of declining the title and submitting to examination. We believe, in order to be a well-constituted Doctor of Music, you really must "pass," and until you do "pass" we won't recognize you as a Doctor of Music. In this effort to do some real good to music in America the individual ceases to be an object of importance when compared to the future of the art itself.

Yours, BLUMENBERG & FLOERSHEIM.

MEETING OF FOUR HUNDRED MUSICIANS.

WE have never before seen so large a number of enthusiastic professional musicians as appeared to our view last Sunday morning in the concert hall of the Metropolitan Opera House, where they had gathered subsequent to a call signed by the two well-known musical personages: Patrick S. Gilmore, and Jesse Williams, who were acting under the instructions given by twenty-one musical gentlemen who met on March 21 to organize the New York Musical Exchange, and elected these temporary officers: President, P. S. Gilmore; first vice-president, C. A. Cappa; second vice-president, J. M. Lander; treasurer, Charles Boswald; secretary, Jesse Williams; assistant secretary, Alexander Brewer, trustees, Theodore Thomas, H. Kayser, H. Giesemann; Musical Committee, Walter J. Damrosch, C. A. Wernig, G. A. Kerker, P. Herfurt, F. Leiboldt.

Mr. P. S. Gilmore presided and Mr. Williams acted as Secretary, and both gentlemen addressed the meeting and fully explained the objects of the organization, also reading the constitution and by-laws.

The purposes of this New York Musical Exchange are analogous to those of the Stock, Produce or Gold exchanges, and that is to have a large building of its own, containing a concert hall, committee rooms, rooms for conductors and band leaders and their secretaries, in order to expedite the engagements of members of orchestras and bands and substitutes of members and such necessary arrangements as are proper in a musical exchange, where so large a body of musicians as are now contained in New York and vicinity, can meet for purposes in relation to their vocation.

Two thousand shares of \$50 each will be issued, and this sum of \$100,000 will constitute the capital stock of the exchange and in the distribution of these no active member will be entitled to purchase or hold more than one share which can be bought either for cash or on monthly payments of \$5 each and a small interest charge. In addition to this \$5 will be the cost of the initiation for the first 250 members and after that the initiation fee will be increased. The dues are \$1 for every three months. In case of the death of a member the share in his name is purchased by the exchange and the money will be paid to his heirs. These, and other points in the by-laws constitute the essential features of this new and, we believe, important organization of professional orchestral musicians which has just been formed.

"The greatest object, however, to be attained and which can be attained by and through this organization," said Mr. Gilmore, "is the elevation of the status of the musician in society." Mr. Gilmore's address dwelt chiefly upon the present condition of things, which seemed to him to be highly unsatisfactory, both from a moral as well as a social point of view. He depicted graphically the haunts of musicians to which they are unwillingly dragged in order to meet their brethren and secure professional engagements. His description of the methods now in vogue and the process necessary for a musician to secure the benefits naturally accruing to him, together with the difficulties that face the better classes of musicians when they seek to congregate, were received with unbounded enthusiasm by the musicians present at the meeting last Sunday.

Mr. Jesse Williams, leader of the Casino orchestra, made a strong and effective speech. He called attention to one important advantage which could be gained by means of this exchange, and that is the creation of a kind of training orchestra where musicians who had reached the proper grade in technic could be trained in the routine of orchestral work. Said Mr. Williams: "Last night I had at the Casino in my orchestra of twenty-four musicians eleven substitutes on account of the Damrosch Symphony concert and the absence of New York musicians with the German Opera Company. Of these eleven most were competent players of their instruments, but some of them lacked the routine, and although their technic was correct they were not satisfactory to me, nor could they have been to the management. Another advantage such a training orchestra would have would consist in the opportunity it would offer me to play once again either a violin or viola part in a symphony or classical overture, something I have been unable to do for years past, as I am constantly directing comic opera."

Mr. Williams's remarks were greeted by a storm of applause, and when he began to hand out blank forms of application for membership a rush was made for them, the first one succeeding in signing being the veteran conductor, W. G. Dietrich. The next meeting was to take place yesterday, but for routine purposes only. Among those present on Sunday we may mention P. S. Gilmore, W. G. Dietrich, Walter J. Damrosch, F. X. Diller, C. A. Cappa, Jesse Williams, H. Kayser, H. Giese-

mann, Gustave A. Kerker, J. M. Lander, F. Leiboldt, Charles Boswald, M. Papst, Alexander Brewer, the two Wernigs, P. Herfurt, and about four hundred others. Before the meeting adjourned a vote was passed, thanking Mr. Stanton, Manager of the Metropolitan Opera House, for his kindness in giving the free use of the hall for the meeting.

It is our impression that the New York Musical Exchange will be a success. Two lots will be selected somewhere along the line of travel between Fourteenth and Twenty-third-sts. for the purpose of erecting the building.

Mme. Blanche Stone-Barton.

FEW of the celebrated concert-singers at present actively engaged in musical work in this country enjoy so high a reputation as artists as the subject of this sketch, Mme. Blanche Stone-Barton, whose queenly appearance is readily recognized on our frontispiece. No vocal artiste here can justly claim greater merits.

Mrs. Stone-Barton is one of the Stone family of singers who hail from Worcester, Mass., and her early training was in the hands of Signor Achille Errani, of this city.

Her debut and first success was at the Worcester Musical Festival in 1879, after which Mme. Stone-Barton left for Europe, where she remained five years. These five years in Europe represent the most effective work done by this artist under the direction, first of the celebrated vocal teacher, Randegger, of London, and subsequently with the great Marchesi, at Paris. Mme. Stone-Barton has always been considered one of the foremost exponents of the vocal school represented by Marchesi, and her singing is a true exemplification of the vocal system so successfully introduced and directed by Marchesi during the past twenty years.

Le Ménestrel, of Paris, in mentioning Mme. Stone-Barton's singing of the difficult soprano aria in Mozart's "L'Enlèvement au Sérail," says: "The pure voice of Mme. Stone-Barton is admirably suited to the vocal numbers of the great master, and gives to them an elegance all her own." And the Paris correspondent of the London *Queen* states: "I have seldom heard 'Non di Mir' to greater advantage than when it fell from Mme. Stone-Barton's lips." These are only specimen criticisms which we have selected from many placed at our disposal.

Wherever Mme. Stone-Barton has sung in this country the press has been unanimous in its praises of her rare musical and vocal accomplishments. THE MUSICAL COURIER has frequently called the attention of the musical world to the capabilities of this artiste, and is also the first to analyze her voice, which is what is termed in Italy a *soprano sfogato*—pure, powerful, with extensive compass and molded and refined on the principles of the genuine Italian method. It is under complete control, and whether singing passages in *cantilene* or *fiorette*, Mme. Stone-Barton never fails to satisfy the critical musical ear.

During the present season she has had many important engagements, and her frequent appearance at musical festivals, oratorios, concerts, &c., is looked for in the future with pleasant anticipations.

HOME NEWS.

—W. Edward Heimendahl, of Baltimore, was in this city on a short visit last week.

—A testimonial concert will be tendered to William H. Rieger, the tenor, at Chickering Hall to-morrow night.

—Mme. Madeline Schiller will give her second pianoforte recital, with a request program, at Steinway Hall, on Saturday afternoon.

—Dr. George Frederick Brooks, the concert-organist of Boston, has nearly completed his new work, "The History and Construction of the Church Organ."

—Dellinger's "Don Caesar" seems to have made a great hit at McCaul's Opera House in Philadelphia. This operetta will open Mr. McCaul's summer season at Wallack's, May 3.

—Massenet's oratorio of "Mary Magdalen" will be sung at Chickering Hall on April 17, by the Lenox Hill Vocal Society, for the benefit of the Boys' Free Reading Room fund.

—At the Thalia this week "The Gypsy Baron," in the original German, will continue to be seen and heard. Herr Lube and Frau Raberg are excellent in their respective parts, and the performance is well worth a hearing.

—The annual concert of the Meigs Sisters' Vocal Quartet is to occur at Chickering Hall, on Friday evening, the 16th inst. The charming young ladies will have the artistic assistance of Francis F. Powers, baritone; Karl Feininger, violinist; Antoine de Kontski, pianist, and M. B. Parkinson, accompanist.

—Mme. Judic entered last Monday evening, at the Star Theatre, on her farewell engagement, which is to extend for over a fortnight. She made her first appearance with her accustomed success in "La Belle Hélène," and will further be heard in "La Roussotte," "La Périchole," "Niniche" and "La Mascotte."

—Mrs. W. H. Sherwood, gave the last in her series of four pianoforte recitals, at Providence, last Thursday afternoon, at the house of Mrs. B. B. Knight. The *Providence Journal* said of her performances, "She again showed her ability in interpreting Chopin, by her performance of two polonaises and an impromptu, and her execution was displayed to particular advantage

in these and a Moszkowski serenade. Rubinstein's "Kamenoi Ostrow" was given with a breadth and dignity that were in some contrast with the superlative delicacy that was the prevailing mood of the program." Mr. Wulf Fries and Miss Villa W. White assisted. An additional recital will be given on some afternoon to be announced.

—A soiree musicale will be given by Mrs. Alfred J. McGrath in the concert hall of the Metropolitan Opera House, on the evening of April 15. She will be assisted by Mme. Constance Howard, Mr. Richard Arnold, Mr. George Goodwin Hall, tenor; Mr. James A. Metcalf, baritone, and twelve chorister boys. Mr. Alfred J. McGrath will be the musical director.

—The annual Irish musical festival and seanachas in aid of the Gaelic Society will be held in Steinway and Tammany Halls on the evening of Easter Tuesday, the 27th inst. The musical program will be carried out in Steinway Hall and that of the old-time seanachas in Tammany Hall. The program will be solely devoted to the ancient language, songs, legends and customs of the Emerald Isle.

—Mme. Florenza d'Arona, at her two "special request" ballad concerts at Steinway Hall to-night and Monday of next week, will have the assistance of Misses Charlotte Walker and Ida Klein, the Courtney Quartet and Messrs. Christian Fritsch, Ivan Morawski, Carlos Hasselbrink, J. N. Pattison and Carl Lanzer among others. The first concert will be devoted to American and English ballads and the second to Scotch and Irish ones.

—The Bridgeport (Conn.) *Daily Standard* makes the following statement:

THE MUSICAL COURIER is an acknowledged authority in musical circles and its lively pages are scanned weekly by all of the better class of professional and cultivated musicians. Its list of contributors embraces the names of many well-known critics and the editors know their duties well in the selections they accept for publication. A single copy will be sent anywhere for ten cents or \$1 will secure the journal for one year by addressing Blumenberg & Floersheim, 25 East Fourteenth-st., New York.

—The Temple Theatre Comic Opera Company, from Philadelphia, produced at the Standard Theatre, on Monday night of last week, for the first time here, the alleged comic opera "The Little Tycoon," words and music by Willard Spenser, a local genius, heretofore unknown to fame except in Philadelphia, and who will probably remain unknown if this work is to be taken as a standard of his achievements. The book and music are equally poor, stupid and uninteresting. The performance, which was witnessed by a not very large audience was indeed on a level with the work, and outside of Mr. William S. Rising, the tenor, who represents the hero of the plot, nobody in the cast calls for favorable mention.

—The American Opera Company, while on the road, will count nearly three hundred persons, who will fill ten cars. Three freight cars will be wanted for the scenery, seven for wardrobe and properties, and another for the instruments of the orchestra. The principals of the troupe will set out first and travel faster, so as to get all possible rest. The company will open in Boston on Monday, the 10th inst., at the Boston Theatre, and will appear there for one entire week. The appointments are as follows: Monday, Wagner's "Lohengrin"; Tuesday, Delibes's "Lakmé"; Wednesday, Gluck's "Orpheus"; Thursday, Nicolai's "The Merry Wives of Windsor"; Friday, Wagner's "The Flying Dutchman"; Saturday afternoon, Verdi's "Aida"; Saturday night, Massé's "The Marriage of Jeannette" and Delibes's ballet, "Sylvia."

—The next meeting of the music teachers of the State of Ohio promises to be a most interesting one. Contrary to the usual custom, it will be held in the summer just after the close of the public schools, and at a time when the private teachers are closing their work for the season and are about to take a well-earned vacation. It is to be hoped that all branches of the profession will be represented at Columbus in July. The interchange of thought, the discussion of methods of teaching, the rubbing together of old and new ideas, the acquaintances formed by thus gathering together, cannot fail to be valuable and productive of great good to those who are fortunate enough to be able to attend this meeting. It is to be hoped that the management will make some arrangement whereby music teachers from all parts of the State will be able to procure railroad tickets to the Columbus meeting at reduced rates, and that the hotels at Columbus will make due allowance for the slim purses of these hard-worked and poorly-paid people. Let the music teachers of Ohio respond heartily to the call. It is true that the National meeting is to be held at Boston at about the same time, but the State organization has prior claim, and the more efficient it becomes the more valuable the aid which can be given to the National Association.

—Extensive preparations are making for the production of "Lohengrin" by the American Opera Company at the Metropolitan Opera House on the evening of April 12. Theodore Thomas will wave the conductor's baton, and it is proposed to present the opera with unusual magnificence and care. The proceeds of the entertainment are to be devoted to the Masonic fraternity in aid of paying off the indebtedness of \$485,000 of the Masonic Hall and Asylum Fund. The benefit will be given under the auspices of Frank R. Lawrence, Grand Master of the State of New York; J. Edward Simmons, Past Grand Master; Gen. Charles Roome, Past Grand Master; Washington E. Connor, Grand Marshal; James W. Husted, Past Grand Master; Albert G. Goodell, Alfred C. Cheney, Robert M. C. Graham and

many others. The American Opera Company have to use the Metropolitan Opera House for this occasion, as the Academy of Music had been previously engaged for that date.

—The Belle Cole Concert Company gave a concert last night at Meadville, Pa., and will give one to-night at Erie, Pa.

—Mr. William Whitney, son of Mr. Myron W. Whitney, who has been abroad for several years completing his musical education, will return home late in the summer.

—A Pittsburgh minister has denounced "The Mikado" from his pulpit. The advertising agent could only persuade him to do it once, however.—*Louisville Commercial*.

—The following musical people will participate at the testimonial which will be given to Mr. Marshall P. Wilder at 1.30, April 15, at the Madison Square Theatre: Miss Geraldine Ulmer, Signor Perugini, Mr. Robert Hilliard, Mr. Frederici, and Mr. Albert Greenhalgh.

—The Mendelssohn Quintet Club is drawing large audiences in the growing and prosperous State of Kansas. The dates this coming week are El Dorado, April 5; Emporia, 6; McPherson, 7; Salina, 8; Abilene, 9; Ellsworth, 10; and on the 16th the club will play to a house already sold out at Leavenworth, Kan.

—The annual concert of the Amherst College Glee Club occurred at Steinway Hall on Wednesday night. It was well attended, but the occasion cannot be characterized as a great artistic success, for what the program lacked in elevation the performances rivalled in bad and out-of-tune singing on the part of the students.

—Mr. August Hinrichs, Jr., a brother of Gustave Hinrichs, who is now in New York with the American Opera Company, has for some time past been making arrangements for a series of orchestral concerts to be given at San Francisco, Cal., next season. The scheme is now in a fair way to success, the subscription list being already a long one.

—Mrs. Anna Bulkley Hills will give a soiree musicale at the ballroom of the Hotel Brunswick, on Saturday night, the 17th inst. The assistance is announced of Miss Ella Earle, soprano; Theodore Toedt, tenor; Franz Remmert, bass; Francis Powers, baritone; Ovide Musin, violinist; Carl Walter, pianist, and Emilio Agramonte, accompanist.

—The Western tour of the American Opera Company will be undertaken under the management of Blakely Hall, of Minneapolis, Minn. No more experienced, active and popular *entrepreneur* could have been found, and as Mr. Hall, who is himself a journalist, is a great favorite with his colleagues of the Western press, the advance notices will not be sparse or lukewarm.

—Mr. George Edwards, the manager of the Gaiety Theatre, London, has concluded a contract with Mr. Henry E. Dixey, by which the latter is to present "Adonis" at his theatre on May 31 for a limited engagement of twelve weeks. "Adonis" will, under these conditions, not run until the 4th of July, and the last appearance in this country prior to the London engagement will occur on Saturday night, April 17, when the 600th consecutive performance of "Adonis" in the Bijou Theatre will be given. In conversation recently Mr. Dixey said: "I will sail on May 12. Mr. Rice will accompany me. I shall take the entire company, scenery and property. I am very much pleased with the prospect, and as I am to receive £300 per week as my share, you may be sure that I have no cause to complain. I shall make no change in 'Adonis' whatever, and I shall present the play in London on the first night just as I give it on the 600th night here. I shall make a visit to Paris after leaving London, where I shall probably play a week for the entertainment of the American colony. Then I shall go to Vienna and visit my friend Herr Adolph Sonnenthal, who when in this city visited the Bijou Theatre at my invitation, when I gave a special performance in his honor. He then extended to me an invitation to visit him should I ever go to Europe, and I shall probably play there also. I shall leave Vienna about September 12, and will arrive here in time to open in Boston at the Hollis Street Theatre in the first week in October."

Mme. Sophie Menter relates in the following way how a court functionary got dismissed on her account: "When first I played in Bucharest the Queen was present, and I was called into her box. In the course of conversation I mentioned my regret that the piano had not a better tone. The Queen agreed, and promised me for the next concert one of her own instruments. She had two excellent pianos, and I was to come next day to the castle to select one. The following day I went, played *à quatre mains* with the queen, and chose one of the instruments. Afterward I played twice at the court; then I left Bucharest. The following day I returned, but the Queen never appeared at my concerts, neither did I receive an invitation to come to court. I was surprised, but, of course, could not do anything in the matter, and I left without having seen Carmen Sylva. Some months later I met a friend from Bucharest in Paris, the Princess Bibesco. In answer to my question why the Queen had not come to my concerts, she told me that I had offended her by not thanking her for a diamond bracelet she had sent me. 'A diamond bracelet? I never received one!' 'Certainly; I myself saw the Queen give it to the Court Chamberlain!' 'But I give you my word that I have not received a bracelet!' Later on it was found that the bracelet had pleased the royal official, and so he kept it for himself, a practice which he had put into execution for some time previously. He was, of course, dismissed at once."

PERSONALS.

LUCCA'S RECOVERY.—Mme. Pauline Lucca has recovered from her illness, and appeared last week in "Carmen" at Vienna.

MR. WISKE TO CONDUCT.—Mr. C. Mortimer Wiske will conduct the Cortland (N. Y.) Musical Festival, which will take place from June 14 to 18 inclusive. Emma Thursby will be the prima donna of the festival.

MRS. TRETBAR'S ILLNESS.—Our esteemed colleague and contributor, Mrs. C. F. Tretbar, the editor of *Musical Items*, is, we are sorry to say, in bad health. The lady is suffering from inflammatory rheumatism, and all last week was dangerously ill, but from latest reports we learn that she is now progressing more favorably.

A CONCERT SINGER WANTED.—A competent concert soprano or mezzo soprano wanted for an engagement with a concert company, lasting from about the middle of April to the middle of June. Payment sure. If successful, may be engaged during the whole of next season. The concert company in question ranks high. Address, "Business Manager," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

ABOUT JACOBUS STAINER.—Mr. Victor S. Flechter, the owner of the remarkable collection of violins, violas and violoncellos, and also of costly bows, who is now in this city, stated to us, as a curious fact, that there is not one specimen of a genuine Jacobus Stainer violin to be found in this country or in Canada, and that only three, probably four, genuine Jacobus Stainer violins are known to be held in Great Britain at present.

RUBINSTEIN PRIZES.—Rubinstein, who has made a handsome sum from his historical concerts in Russia, intends devoting 25,000 rubles to found a quinquennial international competition among pianists and composers of instrumental music. A prize of 5,000 francs will be given to the successful candidate in each, or to those pre-eminent in both. Persons of all nationalities, between twenty and twenty-six, will be admitted to competition.

AIRY, FAIRY LILLIAN AGAIN.—The fair Lillian Russell and her husband, Edward Solomon, the composer and conductor, are at loggerheads. That such was the case was known to their associates and colleagues for quite a while, but now the breach has become so wide and generally apparent that even the newspapers have taken the matter up. Can this be just what Solomon wants?

ESSIPOFF.—Annette Essipoff, the great pianiste, has returned from a successful concert-tournee through France to Vienna, where she was to give a concert on Tuesday last at the Musikvereinsaal, with the assistance of her husband, Leschetitzki, and Herr Winkelmann, the tenor.

JOSEPH BARNBY.—Mr. Joseph Barnby has accepted the post of conductor at the London Royal Academy of Music. The appointment will give unlimited satisfaction, for Mr. Barnby is an orchestral and choral director of wide experience and admitted ability, a thorough musician, and in every musical sense of the term a strong man.

OWEN THOMAS.—Mr. Carl Rosa's new singer, Owen Thomas, is first cousin to the Duke of Norfolk, and brother-in-law to a much esteemed and eminent canon, formerly tutor to the sons of the Prince of Wales. Mr. Thomas was last year a member of the D'Oyly Carte companies in the United States.

A. BIRD, COMPOSER.—The American composer, Mr. A. Bird, has given an orchestral concert at Berlin, at which were performed his orchestral symphony and other works. The Berlin papers speak very highly of the abilities and talents of our countryman.

FRL. LEHMANN'S CONTRACTS.—Frl. Lilli Lehmann, having been refused the second furlough she had demanded from the Intendant of the Imperial Opera House at Berlin, has now broken her contract with that institution, of which, therefore, she is no longer a member. But as the lady has been re-engaged for next season by the management of the Metropolitan Opera House at a salary of \$530 a night, against \$400 a night which she received last season, she can well afford to laugh at the wrath of Herr von Hülse, by whom she would hardly have been granted as many reichsmarks (twenty-four cents) a night as she is now to earn dollars.

DECLINE OF LISZT, THE COMPOSER.—If anyone were inclined to doubt the decline of Franz Liszt, the composer, he would only need to look at his latest work for pianoforte to convince himself that the old gentleman is nothing more nor less than a ruin. "La Gondola Lugubra," the piece written in memory of Richard Wagner, has just arrived in this country and it is one of the weakest emanations of the kind we have ever seen. It is sad to see a once great man making a fool of himself by the publication of such stuff and his friends ought to have prevented him from so doing. The Abbé Liszt arrived in Paris March 20. He was met at the Northern station by a large contingent of the Hungarian colony, foremost among whom was M. Munkacz, the well-known painter, and his wife. Mme. Viardot was also present. Mme. Munkacz presented the pianist with a large bouquet of red roses on his stepping out of his carriage, and the Hungarians present shouted "Eljen!" in token of welcome. After several presentations had been made the distinguished musician entered M. Munkacz's brougham, and was driven to the Hotel de Calais. He is now about seventy-five years old. He stoops a little, but is still active, and with his long white hair presents a striking appearance. Canon Liszt wears what is called "the

Roman collar," which denotes his priestly rank, for he is still of the Order of Melchisedech, although on the retired list.

TOO MUCH ALTOGETHER.—The statement that Mr. Maas, the great English tenor, left £17,000, and that he was earning £5,000 a year at the time of his death, is contradicted by Mr. Lyall, who is instructed by the widow of Mr. Maas to state that Mr. Maas did not leave much more than a third of that sum, and that "no English singer ever did or could earn £5,000 a year by singing in England.

BACHE INVITES LISZT.—Mr. Walter Bache has issued invitations to meet Dr. Franz Liszt at the Grosvenor Gallery, London, to-morrow. It is understood that Mr. Walter Bache will play, and that Liszt will not.

Thomas Popular Concerts.

AS the series of Thomas popular concerts is drawing to a close the programs are continually growing in interest. Last Tuesday night the house-bill offered several numbers that had not yet been heard in these concerts, among these Spohr's beautiful overture to "Jessonda," the slow movement of Brahms's second symphony, Liszt's symphonic poem "Tasso," which next to the "Preludes" is his best creation of this genre, and the new "Scène du Bal," by Léo Delibes. This latter comprises nine small movements, seven of which were rendered, viz.: Gaillarde in D minor, Pavane in G minor, Scène du Bouquet in F sharp minor, Lesquerade in G, Madrigal in A, Passepied in A flat minor; final, a repetition of the "Gaillarde."

Of these dance tunes in old form the Madrigal and Passepied are beautifully invented, while the rest is more interesting on account of the pretty orchestration and workmanship displayed. They were rendered exquisitely by the orchestra, though Mr. Thomas's idea of the tempo of some of them was greatly at variance with the traditional one for these dances. The opening and closing orchestral numbers were Svendsen's "Norwegian Artists' Carnival" and Wagner's overture to "The Flying Dutchman" respectively.

The soloist of the evening was Miss H. D. Campbell, from the American Opera Company, who sang "I have lost my Eurydice," from Gluck's "Orpheus," and the aria of the Page, "Nobil Signor," from "The Huguenots." The lady has a very pleasant alto voice and sings with taste, though her vocal powers seem of late to be somewhat on the decline.

At the twenty-second matinee, which was very well attended, the program was even a more interesting one, and contained still more novelties. These were Raff's well-orchestrated, but otherwise rather trivial March in C major, op. 101; the overture in D major to Kreutzer's best opera, "Night in Grenada," a work, by the by, which is now but seldom heard on the operatic stage, but which deserves and would pay for a revival; and three orchestral numbers from Max Bruch's latest work, "Achilleus." Of this we gave a full description after last year's first production at Bonn under the direction of the composer, when we said:

"The Bonn festival's centre of attraction was Max Bruch's new work, 'Achilleus,' the mate (or match or 'pendant,' what shall I say?) to his well-known 'Odysseus.' For this is likewise a composition for solo voices, chorus and orchestra on motives chosen from the 'Iliad.' The text, beautifully worded, is by a clever Bremen dramatist, Mr. H. Bulthaupt. A galaxy of musical talent had gathered on Sunday, the 28th ult., at the ambitiously-named Beethoven Hall. It is a concert hall of moderate dimensions, which, including the gallery, holds about 1,200 persons. The acoustic qualities of the building are of the finest. In it we attended also the great Beethoven festival of 1871, and the still greater Schumann festival under Joachim in 1873.

Max Bruch, who had led all the rehearsals for his own work, conducted the same with inspiration, though with apparent nervousness. The soloists were Frau Schroeder-Hanstaengl, soprano, well and favorably remembered in New York from last season's German opera at the Metropolitan; Mme. Amalie Joachim, alto, the divorced wife of the celebrated violinist; Emil Goetze, the renowned tenor from the Cologne opera; Georg Henschel, baritone, also well-remembered in New York and Boston, and Josef Hofmann, bass, from Cologne. To these add a chorus of 430 voices, composed of ladies and gentlemen from Bonn, Cologne and Barmen, and an orchestra of one hundred picked performers, also from the three aforementioned cities.

"Achilleus" opens with an introductory chorus depicting the situation of the besieging Greek army before Troy. Agamemnon then counsels the Greeks to abandon the fruitless siege and return home; but *Odysseus* appeals to their honor and arouses their drooping spirits; all clamor for battle. *Achilleus*, meanwhile, is seated alone near the ocean shore, bemoaning the loss of his beloved and longing for battle, when the sudden tidings of *Patroclus's* fall sting him into fiery passion. He appeals to his divine mother, *Thetis*, for revenge. *Thetis* promises a splendid armor and speedy revenge to her son, but also reluctantly predicts his own early death.

The second part of the work leads us into Troy. *Andromache* and chorus are bewailing the war. *Hector's* parting with *Andromache*, a sublime duet; the chorus then narrates, in most descriptive manner, the contest between *Achilleus* and *Hector*, and the latter's fall. Lamentation of the Trojans; the Greeks jubilant.

Part the third commences with *Patroclus's* funeral ceremonies. Three pieces for orchestra represent contests held in the Greek camp in honor of the great dead; first, 'Wrestlers'; second, 'Chariot race,' and third, 'The Winners.' The first one of these, for string orchestra only, in G minor 3-4 time, breathes the exciting heat of spirited contest, and is a gem of marvellous

beauty, by far the crown of the whole work. If it had been given to the world as a posthumous *Toccata* by Bach, not only would the paternity have passed unquestioned, but the work would have been greatly admired by all classicists. The number was wildly redemanded by the critical and enthusiastic audience. The other two numbers are good, but insignificant in comparison. Then, after a beautiful preparatory chorus, we have a soul-stirring duet, fraught with fierce emotions and full of dramatic force, between *Achilleus* and old *Priam*, who has ventured out into the Greek camp in the stillness of the night to ask his own son's body from the slayer's bloody hands; he reminds *Achilleus* of his own old father far away at home, and thus moves him to compassion. Then follows a long and touching wail of *Andromache* over her fallen lord, her orphaned boy, and the imminent downfall of her house. A grand chorus as 'epilogue,' briefly summarizing the poem's contents, concludes the work.

Even this necessarily brief synopsis will show that there is no lack of occasion for grand music and dramatic effects in the poem, and well has Bruch used them. Some of the choruses might, perhaps, advantageously be a little more condensed (the entire representation took three hours and a half), but the apparent fulsome is easily condoned for by the many beauties contained in the work, which leaves in the listener an impression of much greater and more favorable importance than even his 'Odysseus.' Some monotony, however, is caused by the sameness of the orchestration, more especially in the accompaniments, which are throughout very thick and sometimes even a little 'muddy.' The choral writing, like all of Bruch's, is most interesting and very fine, especially in the way of novel harmonic devices.

The afore-mentioned three orchestral numbers, "Wrestlers," in G minor; "Chariot Races," in C, and "The Victors," in E flat, each one of which is preceded by a short fanfare or signal, were received here also with marked approval, although it must be mentioned that Mr. Thomas took the tempo of the first of them much slower than did the composer at Bonn.

The remaining numbers for orchestra were the lovely slow movement in A minor from Schubert's great C major symphony; Dvorak's most interesting "Slavonic Rhapsody" in A flat and the first series of the Rubinstein "Bal Costumé" suite, all of which were well received.

The soloist was the excellent young flutist, Mr. Otto Oesterle, who performed a pretty Romanza in D flat by Saint-Saëns with beautiful tone and sympathetic musical expression. He was not allowed to depart from the stage without having given the audience an encore performance. The following announcement will prove interesting to those of our readers who are also subscribers to the Thomas popular concerts:

The last evening Thomas Popular Concert at the Academy of Music will take place on Tuesday, April 13. In the selections on this program Mr. Thomas has again consented to follow as far as possible the wishes of the numerous subscribers, and other patrons of the series, by giving a final "request" program. Mr. Thomas asks, however, that no requests be made for symphonies, as it is intended that the program shall be as varied as possible and made up of as many selections as the limit of time apportioned to each concert will allow. Requests may be made in writing to Mr. Thomas at the Academy of Music, or can be dropped into the "request box" affixed to the office of the Thomas Concerts, in the Academy of Music.

Symphony Society.

THE sixth and last Symphony Society concert of the present season occurred at the Metropolitan Opera House on last Saturday evening, and was preceded by the usual public rehearsal on the previous afternoon. Both were well attended, and financially, therefore, the close of the season must be called a successful one.

In point of artistic, or rather inartistic, results, this last concert outshone all its predecessors, with the possible exception of the Oratorio Society's production of "Parsifal." It cannot be termed otherwise than as a moral crime to give renderings of such immortal works as Wagner's "Parsifal" and Beethoven's "Ninth Symphony" in the manner that Walter Damrosch attempted them. Last Saturday night the orchestra was in such a woful condition that a good performance of Beethoven's great work would even then have proved an impossibility, if the conductor himself had been a competent one, instead of a musical nonentity who has no more conception of the meaning of the Ninth Symphony than he has of the word modesty and of the eternal fitness of things. As it was an orchestra which, in the absence of the greater part of the regular orchestra of the Symphony Society on a tour of the German opera troupe, had been gathered together here almost at haphazard, and which in heterogeneity, in bad tune and lack of ensemble, beat anything that was ever placed before a New York audience in an alleged classical concert, the performance from a mere technical point of view was simply an outrage.

Now imagine with that a time-beater who takes, for instance, the scherzo of the symphony at break-neck speed, who drags the beautiful adagio, gives no one, not even the chorus, in the last movement, an entrance sign, whereby they missed singing a portion of the work assigned them, and, lastly, with four soloists, of whom only the baritone, Mr. Max Heinrich, was musically, if not vocally, capable of rendering his part, while the other three did not come within a mile of so doing—and that is what Walter Damrosch calls a performance of Beethoven's "Ninth Symphony!" Go to! But never mind the moral crime of such an action as long as it will go down on the program and will be read in the annals by future generations that the great conductor, Mr. Walter Damrosch, performed during the first season of his ascendancy to the conductorship of the Symphony and Oratorio

societies Wagner's "Parsifal," for the first time in America; Berlioz's "Messe des Morts" and "Damnation of Faust," and Beethoven's "Ninth Symphony!"

The symphony was preceded by Schumann's incidental music to Byron's "Manfred." The poem was read by George Riddle in a dramatic but unmusical manner, and the music, part of which, such as the overture, Schumann's finest one, by the by, and the "Apparition of the Alpine Fay," killed through Walter's hurried tempo, are well known to resident concert-goers from the good performances thereof given by Theodore Thomas, but was butchered on this occasion by the irrepressible Walter Damrosch.

Mme. Fursch-Madi's Concert.

THE third and, let us gratefully say, the last of the series of Mme. Fursch-Madi's concerts was given at Steinway Hall on last Thursday night, and was well attended. The program was happily a short one, beginning with Beethoven's A major sonata, op. 69, for pianoforte and violoncello, which Miss Margulies and Mr. Bergner dealt with rather severely. The young lady also attempted the rendering of Bülow's "Ballo in Maschera" fantasia, but did not get beyond the attempt, as her memory, as usual with her of late, failed her, and after several break-downs she finally left the stage in a rather ignominious manner. What is the matter with the memory of Mrs. Thurber's protégé, and why does she not play from notes if her memory is failing her? Mr. Bergner, who is ever careful to scratch from notes, even if he has to play the very little pieces that he has rendered for the last score of years, got through with Ignatz Lachner's insignificant nocturne in F major the best way he could, and also played the 'cello obligato part in Mendelssohn's aria "It is enough" from "Elijah," which was sung by Mons. Bouhy in French with good voice and his customary vibrato.

The concert-giver, whose voice seems to be suffering from an apparent indisposition, was, nevertheless, heard to advantage in the aria of *Fides*, "Ah! mon fils," from "Le Prophète," and with the aid of the chorus of the National Conservatory of Music she sang Gounod's cantata, "Gallia," for soprano solo and chorus. The work has not recently been heard here, and as its final aria with chorus is rather fine and inspired, it was quite acceptable. On the whole, however, the directress of the American School of Opera did not add to her well-deserved previously earned laurels by the series of concerts just ended.

American Opera.

THE American Opera Company contented themselves this last week with four repetitions of works previously given. The first of these on Wednesday of last week was a further hearing of Wagner's "Flying Dutchman," which proved to be one of the company's most successful productions, and brought to the Academy of Music also on that evening an extra large audience. In this performance Mme. Christine Dossert, the latest acquisition of the management, took the part of *Senta* in the place of Miss Emma Juch, the latter having to be used rather sparingly, as her frail health does not permit her to appear too often. Mme. Dossert was a very satisfactory substitute, however, inasmuch as she sang very well and has a good and sympathetic voice of considerable range and dramatic timbre. Her acting, too, after the nervousness of a first appearance had worn off somewhat, soon became very effective, and the whole impersonation was characteristic and impressive.

On Friday night "Lakmé" was repeated also before a large audience and both Mme. L'Allemand and Mr. Candidus met with an enthusiastic reception and deserved applause. At the Saturday matinee Gluck's "Orpheus and Eurydice" was heard again and also drew a fine house. There was one change in the cast that has so well represented this work many times this season, namely, Miss May Fielding took Miss Juch's part of *Eurydice* for the same reason, that of saving the latter. The substitution, however, hardly proved a success, as neither Miss Fielding's singing nor her acting can favorably compare with that of Miss Juch. On Monday night of this week the double bill of "The Marriage of Jeannette" and the ballet "Sylvia" were given for the third time with marked success.

The present is the last week but one of the first and, considering all things, artistically most successful and promising season of the American Opera Company. To-night "The Flying Dutchman" will have another hearing, with Miss Juch as *Senta*. "Orpheus and Eurydice" will have its last performance of the season on Friday evening, and "The Magic Flute" will be given for the last time at the Saturday matinee, when the grand ballet to the music of Rubinstein's "Bal Costumé," which proved so attractive a feature of the production of "The Taming of the Shrew," will be introduced.

A crowded house greeted the first production of Strauss's "Merry War" at the Casino, Portland, Ore., by the Thompson Opera Company, March 22. Philip Branson, the tenor, was the success of the evening. He has a fine voice and his singing was excellent. The rest of the company, with one exception, did very well. From present indications the opera will have a long and successful run.

The centennial celebration of the Stoughton Musical Society will take place at the Town Hall, Stoughton, on Wednesday, June 9. On this occasion a poem by Mr. Dexter Smith will be read. Dr. T. H. Dearing, of Braintree, will serve as toastmaster. A feature of the celebration will be a performance of "The Creation."

FOREIGN NOTES.

....A "Richard Wagner Jahrbuch" will be started at Stuttgart under the editorship of Prof. J. Kürschner.

....The Theatre Lyrique is, it seems, about to be revived in Paris, by an association of music publishers, who complain they have at present no outlet for new operas.

....Since the departure of Hans von Bülow, says the *Neue Musiker Zeitung*, the lucky star of the Meiningen Court Orchestra seems to be on the wane. Under the direction of the certainly capricious conductor, this orchestra presented an ensemble and made such a sensation as to cast some of the other court orchestras somewhat into the shade. Bülow also made tours with his chosen band in all directions through Germany, and everywhere was received with approbation and honor. The Meiningen orchestra was taken by the profession as an example, and in spite of its small numbers, by its ensemble playing and the virtuosity of its artists, it exceeded all others. What a transformation since Bülow's departure. The many indeed of the principal members who were educated under the genial direction of the maestro still remain, but in a maimed condition. The young director, Richard Strauss, who was called by Professor Mannstaedt to succeed Bülow, did not possess the magnetic baton of his predecessor. Discord arose among the members of the orchestra, and Strauss was glad to accept an honorable call to Munich, which relieved him of the situation. Fritz Stenbach, of Mayence, is now his successor. A second blow now threatens, as the Grand Duke has resolved to reduce the number of the orchestra by one-third, at the close of the present season. Thirteen of the artists have received notice, among which are eight violins, one viola, one oboe, one violoncello, one contra-bass and one contra-bassoon. With this reduction the orchestra retrogrades to the old position, and the work which Bülow so carefully did, and the beautiful institution which he so zealously erected, are doomed to crumble away in a short time.—*American Music Journal*.

....The London *Figaro* has the following information regarding a season of symphony concerts in the process of organization and to be conducted by the indefatigable George Henschel, baritone, conductor, composer and pianist. "The symphony concert season now being organized by Mr. Henschel is likely to be the most important musical novelty of the coming winter. Nobody can quite explain why, setting aside the admirable Saturday performances given under Mr. Manns at the Crystal Palace, orchestral music of the highest class should be banished from London proper from June till March. Even at the Crystal Palace the concerts are adjourned for two whole months in the very height of the winter season. That there is a public need for symphony concerts, and that such things, if properly managed, can be made to pay, are generally admitted facts.

"Mr. Henschel has, so far as this country is concerned, yet to win his spurs as an orchestral director. We know him as a baritone and as a composer of songs. He has also, I believe, written a symphony, an oratorio and an opera. As a conductor he has had two or three years' experience as director of the Boston Symphony Concerts, whence he comes with the best credentials. Whether at the head of an orchestra he will satisfy the English public remains, of course, to be proved. But if the Boston programs be any criterion, Mr. Henschel is a musician of eclectic tastes, and as he has, it is said, plenty of money at his back, and proposes to spare no expense to secure a first-rate orchestra, he will have every chance in his favor. The concerts will be given at St. James's Hall on Wednesdays, mostly in the evenings, although it is intended to have two or three matinees. Afternoon orchestral concerts never did pay in London, and that part of the scheme will probably be varied. A few Saturday evening performances, too, are certainly desirable. The first series of concerts will comprise no less than sixteen weekly performances."

....The cable announces that Abbé Liszt, the lion of the hour, reached London last Saturday evening, and, after dining in town, drove down to the residence of his publisher at Sydenham, near the Crystal Palace, where all the musical and literary celebrities of London had been invited to meet him. Having missed the train somewhere between Sydenham and Paris, the great abbé was several hours late. When the clock struck eight, without any sign of his appearing, the excitement grew painful. Shortly after, however, a carriage drove up and set down the abbé, who walked in, looking tired by the journey—the Liszt we have all read of—but white and aged. A sigh of relief went round the rooms as the abbé was presently seen coming down the staircase in his long black frock. He looks as striking as ever. Once you see his face you cannot forget him. The nose is long—too long for beauty—the forehead lofty and serene, the mouth flexible and full of expression, the eyes dimmer than they were in the days when they fascinated princesses and for a time won the fickle heart of George Sand. Indeed, at times they seem unable to bear the light. His long white hair falls in picturesque masses behind his head, which is a trifle too massive for the body. The abbé's cheeks are wan, but fuller than of old. His manner has all its pristine charm, and, as he stood in the hall in his long black coat, bowing to his hostess, he looked not unlike M. Got in "L'Ami Fritz," tempered by the etheralized touch of Ernest Renan. With difficulty he made his way into the stately room, crowded with famous men and fair women, at one end of which stood two grand pianos, a harmonium and a harp. As he crossed the threshold of the room, a group of ladies met him and presented him with a basket of flowers. He acknowledged the compliment, bowing low, and passed on, chatting with the guests he recognized, to the seat of honor which had been reserved for him.

Among the many well-known people present I noticed Count Hatzfeldt, who had a long talk with the master, Sir Arthur Sullivan, composer Mackenzie, Carl Rosa, Rendegger, Charles Hallé, Princess Ghika, Count Esterhazy, Sir Frederic Leighton, Sir George Grove, Walter Bache, Liszt's favorite pupil; Rev. Mr. Haweis, looking more important than ever; Mr. and Mrs. T. P. O'Connor, Winch, the American tenor, and, of course, all the critics. Abbé Liszt seemed a trifle bored, I thought, by the pointed admiration bestowed on him, but he brightened when, dropping into a chair, he found himself the centre of an admiring feminine circle. He speaks no English, which often made the conversation difficult, but there was music in his glance and eloquence in his gestures. Naturally, everyone was dying to hear the abbé play, but no one dared to ask him. He seemed to prefer listening, which perhaps was not to be wondered at, as during the evening we were treated to several of his own works, including his arrangement hymn, "The Lord is my shepherd," his Venetian "Tarantella" and a beautiful setting of the familiar "Kennst du das Land." About midnight, as Abbé Liszt made no move toward the piano, I left him, still surrounded by the adoring fair.

AMBERG NOT IN BALTIMORE.

No Show at the Academy—The Thalia Company Does Not Turn Up.

THE people who went to the Academy of Music last night with the expectation of hearing an opera by the Thalia Opera Company were confronted by a sign in the lobby, stating that Mr. G. Amberg, the manager of the company, had failed to fulfil his contract with Manager Conway, of the Academy, and that there would consequently be no show at the Academy during the present week. Mr. Conway was a very indignant man last night at Amberg's non-appearance with his company, and stated the cause in very explicit terms. He said that the Thalia Dramatic Company, which is also under Amberg's management, was not paying, while the Thalia Opera Company was. To make the most of the opera company's popularity in New York, Amberg, Mr. Conway stated, had evidently determined to keep them there and evade his Baltimore contract by sending the dramatic company here as a substitute. In support of this Mr. Conway referred to an advertisement in the *New York Herald*, announcing that the opera company would appear at the Thalia Theatre on the night of April 1, next Thursday, although the company was engaged here for every night in the present week. Mr. Conway also showed a local paragraph in this week's issue of the *New York Dramatic News*, stating that the opera company would appear at the Thalia Theatre on April 1, in "The Gypsy Baron," with Messrs. Raby, Kronold, Welfert, &c., in the cast.

There was a very emphatic telegraphic correspondence between Messrs. Amberg and Conway on the subject. The correspondence follows:

NEW YORK, March 16, 1886.

Manager Conway, Academy of Music:

My principal tenor and prima donna sick. Something must be done. Can you come to New York? Answer. G. AMBERG.

Mr. Conway's answer was: "Cannot come to New York. My business will suffer by my absence. You are already advertised."

Amberg then replied by saying: "The advertisement don't keep me. If my artists are sick the only way is to send the dramatic company or cancel dates."

Mr. Conway immediately sent Amberg another despatch, assuring him that he (Amberg) could not afford to break faith with Baltimore. The latter telegraphed back that he could send Mittenwerner as a start, and hinted at better terms. Mr. Conway considered this a temporizing answer, and at once sent the following peremptory despatch: "Must have the Thalia Opera Company complete. Will not agree to any compromise. I will hold you to your contract."

All of the above correspondence took place on March 16. Two days later another telegram came from Amberg, saying: "Company can't come on account of sickness."

Mr. Conway replied in the following terms: "Your assuming on the 16th that two or three of your principals will be sick on the 20th is a manufactured excuse; will open and light the Academy on the 20th. If the company fails me you must abide the consequences. I know my redress, and will not fail to avail myself of it. My house is the only one in which the Thalia Opera Company will be allowed to play on the night of the 20th."

On March 20, Amberg telegraphed: "You had no right to advertise and deceive the public." Mr. Conway's reply to this was that he had been directed by the counsel of the board of directors of the Academy to formally notify Amberg that he (Amberg) would certainly be held responsible.

Mr. Conway said last night that he had been compelled to keep on advertising, as well as to open and light the house, in order to fill his part of the contract to the letter.

There was quite a large number of people who came to the Academy last night to see the show, but when they noticed the sign they quietly departed without any confusion. The contract signed by Messrs. Amberg and Conway gave the former 75 per cent. of the gross receipts and the proceeds of the sale of the librettos. Mr. Conway will sue for an injunction to prevent the opera company from giving any performances elsewhere this week, as well as for breach of contract.

There has been no further correspondence between Mr. H. J. Conway, manager of the Academy of Music and Mr. Amberg, of the Thalia Opera Company, who failed to keep his engagement Monday night. Mr. Conway says that, unless Mr. Amberg indemnifies the Academy for the loss sustained, an action for damages will undoubtedly be brought. His counsel yesterday informed him that the case was a good one and he would be prepared to begin the action in a very short time. The week could easily have been filled by another company, but after the contract was signed with Mr. Amberg, Mr. Conway, in good faith, felt bound to advertise the opera company and make all the necessary preparations for opening. All the dates for the rest of the season have been filled.—*Baltimore American*.

—Mrs. J. E. Wilson, an excellent concert accompanist and teacher, gave a concert at Association Hall, Harlem, on Monday, March 29. She was assisted by Messrs. Sam. Franko, W. H. Beckett, Albert D. Hubbard, Mrs. L. B. Anderson, and Master Harry Brandon.

—The following is the program for to-morrow afternoon's twenty-third Thomas Popular Matinee:

March, "Athalie".....	Mendelssohn
Overture, "Lodoiska".....	Cherubini
Air.....	Bach
Allegretto, Eighth Symphony.....	Beethoven
Hungarian Rhapsody, No. 6.....	Liszt
Norwegian Volksong.....	Svendbo
String orchestra.	
Waltz, "Im Wiener Wald".....	Strauss
(Zither obligato by Mr. C. Brosche.)	
Suite Algerienne, op. 60.....	Saint-Saëns

Are Musicians Laborers?

PHILADELPHIA, April 3.—The Philadelphia Musical Association is determined to make a big fight against the importation of alien musicians. Notwithstanding a clause in the bill before Congress, which reads, "Nor shall the provisions of this act apply to professional actors, artists, lecturers, or singers," a number of the officers of the association to-day expressed themselves as being confident that they would be successful in the pending suit against William E. Braun, lessee of Ridgeway Park, charged with making contracts with musicians abroad for their services here during the summer.

"We hold that these musicians do not come under the exception clause of the law," said an officer of the association. "They are classed as artisans and not as artists or professionals. The law would not apply to Patti or Nilsson, but it does apply to common laboring musicians, who work hard ten hours a day for a nominal sum. The term laborer is a broad one, and has long ceased to be confined to one who carries a hod."

"Why does your association want to rule the foreigners out?" "For their own good and for the good of American musicians. For their own good because they are deceived. They get \$10 a week. In Germany, where these contracts are made, \$10 per week sounds like a good salary; but when they come here they pay four times as much for everything than they do at home, and they never return here the second time."

The association is thoroughly organized, and it has been working at this suit some time. A few months ago a committee tried to get an injunction in New York, but the judge held the law to be unconstitutional. No such decision is expected in the higher courts.

William E. Braun, lessee of the Ridgeway Park, has defended himself against the charge that the contract was made in Europe, and his counsel will also argue that the law does not apply to musicians.

Theodore Thomas has imported a new horn player who is to replace the present second horn. The newcomer, who is soon to be installed, is at present rusticated near Pittsburgh, Pa., on account of the six months' law in the Musical Protective Union's statutes. The half-year is nearly up and thus Theodore Thomas will avoid the trouble he had in the case of the new oboe player, Mons. Bour.

New Music.

"Tables for Modulation and Chromatic Alterations." By C. C. MÜLLER. Published by G. Schirmer, 35 Union-sq., N. Y.

All teachers of harmony will agree that the directions about modulation and chromatic progression are very meagre in most of the text-books on harmony. In the above work, dedicated to the members of the M. T. N. A., we find a natural course for the study of the above branches, with opportunity for applying practically the theoretical knowledge acquired by means of harmonizing melodies.

The course begins by explaining the principles for modulating diatonically into related keys, affording as stated above, opportunity for applying the same when harmonizing melodies. Then follow the diatonic modulations into non-related keys, with appropriate working examples. After this comes a lucid direction for writing correct chromatic scales, and for changing chromatically the triads, chords of the seventh, and of the seventh and ninth of given keys into chords of related keys, with practical application in harmonizing melodies. These are again followed by directions for chromatic modulation, concluding with transition by means of en-harmonic changes.

This volume completes the series of Mr. Müller's "Tables for Writing Harmonic Exercises." The first gives practice in forming intervals, scales, inversions, chords and their inversions, connections of chords, and in harmonizing simple melodies; while the second affords opportunity for harmonizing melodies containing passing tones and chords, suspensions, free suspensions, anticipations, passages, &c.

Although Mr. Müller has followed his translation of S. Sechter's "Correct Order of Fundamental Harmonies," he has augmented his work by embodying the results of his experience and given a comprehensive system of modulation from which every organist and musical aspirant may profit.

As the text is very plain, illustrated by many examples, and the exercises very numerous, it ought to easily find its way into our music schools, as it is convenient for class as well as for private instruction. We have no doubt that this volume will meet with the same favor among our musical authorities and students as did the first two series.

At the American Opera.—She: How do you like "The Merry Wives of Windsor?" He: Very well, indeed; good composer this Windsor. Has he written anything else?

It was a demure and proper Pittsburgh damsel who wrote to a music house for a copy of the "D—n of Faust."

It is said that some of the "admirers" of a certain artist of mediocre talents, who is being forced upon the public, had determined to send her an elaborate design in flowers in the shape of a mammoth key, in significance of her having opened the hearts of her too partial friends with her exquisite singing. Just as the gigantic floral key was about to be sent from the florist's one of the party exclaimed: "Don't send it! She sometimes sings a little off, and she will take it as a reflection upon her false intonation." So the key was not sent, but a basket of flowers took its place.—*Musical Record.*

Boston Clippings.

MR. C. L. CAPEN, the able musical critic of the *Boston Home Journal*, asks the following questions:

Will someone explain what the musical critic of the *Transcript* means by implying, without Mr. Baermann's authority, that the virtuoso was in poor health when he played at a recent symphony concert? We all know what is said of "good intentions," but what sort of a place is a critic bent on paving, when he makes an eccentric assumption about the performer's health, and utilizes it as a mere excuse for carping and canting about an extraordinarily artistic and faithful performance? If Mr. Baermann was in excellent health, as he affirms himself to have been, when he played the Brahms concerto, what was the animus of such flimsy exceptions as were taken by the *Transcript's* critic to a performance pregnant from beginning to end with all the health and all the marvel that could have been wished? If the criticism had no more substantial basis than the one implied, did it not—with good intention, of course!—impose upon the credulity of the *Transcript* readers? Did it not thereby ignore the professional interest of an artist in whom Boston musicians—whether or no belonging to any pianoforte player's élite—may well take pride? Is not this unbusinesslike conduct of our contemporary absolutely antithetic to the interests of sound, scholarly and courteous criticism? Again, what was it that caused the disappointed critic of the *Transcript* to work himself up into such a splenetic state of despair over the great Josef's pianoforte playing? Mr. Josef, with all his faults, is unquestionably a marvelous virtuoso. He created a furore seldom before witnessed in Music Hall, and this from a most refined, critical and appreciative audience.

When Mr. Baermann played he might have been in poor health, but, unfortunately for his critic's veracity, such was not the case; but who was the sick man when Mr. Josef appeared? Was it the virtuoso himself, or was it the critic of the *Transcript*? The motive of this critic in attempting to belittle the excellence of great pianists, while invariably affirming the dross to be the gold whenever the advanced pupils of a certain well-known music teacher have appeared; the motive of all this is so thoroughly proverbial among resident musicians and artists, that to subject it to an analysis would not only seem superfluous, but unnecessarily unkind in its reflection upon the well-known teacher.

The New York correspondent of the *Musical Herald* says:

The plot of "Lakmé," which is a mixture of "L'Africaine," "Aida" and a few others of similar character is probably the worst ever subjected to artistic treatment, and its manifold absurdities were rendered additionally conspicuous by Mr. Schwab's atrocious translation. Why the version by Mr. Barker, published some time since in this country, was not used, the management are probably aware; but the public are naturally anxious to learn why a really very fair translation, in which due regard is exhibited for the demands of musical accent, was discarded in favor of another that is, in every respect, worthless, although "specially prepared" by the musical critic of a New York daily.

It was somewhat amusing, also, to observe that the singers, finding it impossible to use many of Mr. Schwab's lines, actually substituted corresponding passages from Mr. Barker's adaptation.

Here is a specimen of Mr. Schwab's quality (and "quantity"):

"With burning fever in my bosom,
While to watch thy slumber I sought,
A dream kissed thy lips' lovely blossom,
A crimson blush lay thy forehead athwart."

The following is also worthy of quotation:

"The veil is upward glancing,
And the idol doth reign,
All thy might now I'm knowing,
By thy charms borne above."

The rhythmic flow of these lines is also worthy of note:

"This hour prepitious, profit we by it,
Where the foliage dense
Scatters a welcome shade on every object nigh it."

Liszt's Oratorio.

LONDON, April 5.—During a private final rehearsal to-day of Liszt's "Elizabeth," prior to the performance to-morrow, the Abbé himself entered the hall unexpectedly, and was received with tremendous enthusiasm. He responded by seating himself at the piano and improvising a part of the oratorio. This is his first performance in England in forty-five years. The Queen has commanded the Abbé to visit Windsor Palace on Wednesday.

A recent Saturday night performance at the New Club, London, was Offenbach's first work, "Chanson de Fortunio." Offenbach's piece has not been produced in English, not being long enough to make an evening's entertainment. At the performance the Prince of Wales, who is a greater admirer of Offenbach's music than of the classics, was present and signified his approval of the performance through hearty applause.

The inaccuracies committed by novelists when they venture upon musical terms are proverbial, and Mr. Sutherland Edwards has written an amusing paper about them. Ouida has been taken to task for remarking that "one might as well ask Rubinstein to manufacture the fiddle on which he plays," or words to that effect. But then Ouida's supreme indifference to troublesome facts is part of her nature. She is a privileged person and a lady to boot. Neither can be said, however, of Mr. Marion Crawford, a rising novelist of considerable reputation. He has written a musical story called "A Roman Singer," of which, as the title implies, a marvelous tenor—who, by the way, is a kind of virtuous twin brother of Ouida's Corréze—is the hero. His favorite opera is "La Favorita," and his favorite song, "Spirito Gentil," the first line of which Mr. Crawford actually manages to copy without a single mistake. When the wonderful tenor makes his début in Rome, "broad bills and posters" announce the first appearance of "Giovanni Cardegna, the most distinguished pupil of the Maestro Ercole de Pretis, in Verdi's (sic) opera, the 'Favorita.'" "His heart," we are further told, "sank at the sight," as will, no doubt, that of the reader, when he considers the doleful and significant fact that a British novelist of repute, when he writes a long story about an opera, does not even think it necessary to find out by whom that opera has been composed. There is a passage in a recent work of fiction in which the heroine sits down to the piano, and "the inspired melodies of Palestrina's grandest symphonies are awakened into being by the magic of her richly jeweled fingers!"

Music in Fort Wayne.

FORT WAYNE, Ind., March 31.

MISS KATE R. WOODMAN, our most popular pianist and teacher, gave her third recital of piano and vocal music on last Monday evening. She was assisted by Miss Louise M. Udall, her talented pupil, and Miss Mary Randall, Miss Minnie Graves, Mr. Otto A. Schmidt and Mr. W. F. Heath. Miss Woodman played the Schubert-Liszt "Serenade" very finely, also Beethoven's C minor concerto, being assisted by Miss Udall at the second piano. The program was thoroughly classical and was greatly enjoyed by the audience.

The Masonic Temple was well filled every night last week to witness the performances of Mr. Arthur C. McKnight's fairy operetta, "The Naiad Queen." The scenic display was the finest ever seen in this city. There were about 300 children in the chorus and their singing and drill-work was thoroughly enjoyable.

No Music in Baltimore.

BALTIMORE, April 5.

THE reason I urge for the above title to my communication is this: I frequently notice in THE MUSICAL COURIER titles such as these—Music in Boston, Music in Chicago, Music in Cincinnati, or even Music in Kingston, and as the letters from these points indicate that a healthy musical atmosphere exists in those cities, or, at least, that music is developing where it has not reached a high altitude in the places named, while here in Baltimore there is so little good music heard, I entitle this communication "No music in Baltimore."

The following two letters recently appeared in one of our daily papers on the subject of the Peabody concerts:

PEABODY CONCERTS.

Editor American:

May not an "annual subscriber" be allowed to say a word in regard to the programs of these concerts, which of late years have been cut down in number to a single half dozen? These concerts are the only ones where symphonies may be heard by a Baltimore audience, and yet we are every year treated to almost the identical numbers which we have heard the preceding year and the second year back. Now, as they are limited to six in number, do you not think it right that the audience should be allowed to state whether they prefer to hear but one set of works repeated over and over again, or whether they would not desire to hear new symphonies, as well as some of the many old ones which have never, or seldom, been given here?

Rubinstein's "Ocean" symphony, which in its entirety is a very fair work, is yet not of such a character as would occupy two evenings, out of the limited six, each year. The director has been repeatedly urged to render certain works which have never been heard in this city, but without avail; and the writer thinks it time this matter was taken in hand by the managers, and that the audience, on whom they have to rely for pecuniary support, should be consulted.

AN ANNUAL SUBSCRIBER.

MORE ABOUT THE PEABODY CONCERTS.

Editor American:

Your correspondent who signs himself "An Annual Subscriber" desires to know why the Peabody program is so often a repetition of former concerts. If I may be allowed to do so, I think I can answer the question. A new symphony, to be properly rendered, must have five or six rehearsals. For each of these rehearsals each musician is paid \$2. Now, it has been the policy of the Peabody directors to save this money whenever possible; to illustrate, for the last concert the musicians were called for a rehearsal on Wednesday, but on the morning of that day each one was notified of a postponement to Thursday, thus allowing but one rehearsal before a public performance. This is the reason the same works are given repeatedly. The Peabody directors are men who are not in sympathy with music, musicians, or the desire of the public for more concerts, preferring rather to spend thousands of dollars on expensive books, which few people read and which, in most cases, are left to decay upon a dusty shelf. Furthermore, I do not believe that the great Peabody ever intended that the poor man who may wish to go to one concert shall pay seventy-five cents for admission, while the rich man, who can afford to go to all, shall, with a season ticket, pay but twenty-five cents for the same privilege.

FRANK B. SHARP.

To me it seemed surprising that the Baltimore paper had the temerity to print any communication which reflected in the least upon anything connected with the Peabody; for criticisms of the methods that prevail at that conservatory or upon the performances given there can find no space in our local papers. Here, however, I find definite complaints. The first complaint is against the repetition of programs year after year, and the second complaint is against the trustees. It is my opinion that there is only one great cancer in this Pea-Body, and that is the musical director himself. I refer, of course, to Mr. Asger Hamerik. For reasons known only to himself this gentleman, who is an accomplished musician, is willing to risk and damage his artistic reputation by remaining at the head of a conservatory which is a complete failure, and he is also willing, nay, apparently anxious, to conduct what he terms symphony concerts which are acknowledged as farces by all authorities on the subject.

Instead of stating to the trustees (who can, of course, know nothing of music after listening to Peabody concerts for about ten years) that he must abdicate or resign unless a radical reform is introduced; unless something be done to attract musicians to this large city, instead of giving them inducements to leave it—I say instead of presenting his ultimatum to these gentlemen and show them that he is lowering his reputation as a musician by connecting his name with the present Peabody Conservatory of Music—Mr. Hamerik remains, takes his \$3,000 per annum, including a four months' vacation, and lends his abilities and authority to this annually recurring farce known as the Peabody symphony concerts. That is the trouble, and all minor difficulties must be relegated to future discussion in face of this major fault.

HANS SLICK.

The London Philharmonic Society last month entered upon its seventy-fourth season, for which the preliminary programs announce the following new and important works: March 4—Overture, "Genoveva" (Schumann); Triple Concerto for pianoforte, violin and violoncello (Beethoven); New "Intermezzo and Tantara" (Henry Gadsby), composed expressly for this society, and conducted by the composer. First time of performance. March 18—Overture, "Graziella" (Bottesini), first time of performance at these concerts; Symphony (No. 3) in F (Proul), conducted by the composer, first time at these concerts; Overture, op. 124, "Die Weihe des Hauses" (Beethoven). April 1—Overture, op. 115, "Namensfeier" (Beethoven); Concerto violin (Dvorak); Pastoral Introduction and Overture to second part, "The Light of the World" (Sullivan); Symphony in C major (Schubert); Overture in C (Mendelssohn). April 15—Concerto for pianoforte in C minor (Bennett); New Suite (Moszkowski), composed expressly for this society, and conducted by the composer, first time of performance. May 19—Concerto Pianoforte, No. 4, in G (Beethoven); New Symphony in B (Saint-Saëns), composed expressly for this society, and conducted by the composer, first time of performance. June 2—Overture, "Husitzka" (Dvorak); Symphony, No. 3, "Eroica" (Beethoven); Overture, "Le Carnaval Romain" (Berlioz). The dates of rehearsal are Wednesdays, March 3, 17 and 31, April 14, May 19 and June 2.

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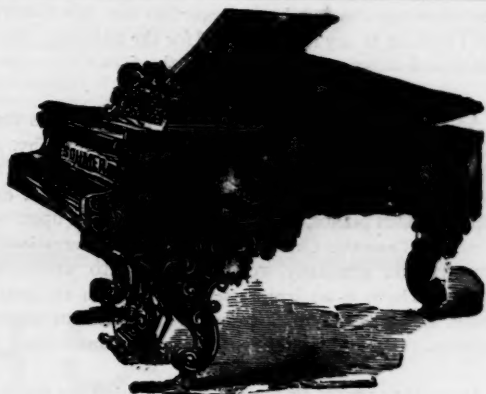
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THE TRADE LOUNGER.

IT has become a general remark in the trade that the position attained by the Hardman piano within a few years, comparatively, is one of the most instructive lessons gained in piano manufacturing. It cannot be denied by any rational and unprejudiced person that the Hardman pianos now rank among the most important instruments in the market, and not only because they are substantially built and handsomely constructed in conformity with the latest and most artistic designs in woodworking, but chiefly because they possess inherently a valuable musical quality and worth, and give great satisfaction to the performer. What is the lesson gained? It is this: That if a firm devotes all its energies to the development of the piano, spending time, money, resources, energy and a certain individuality upon its pianos, together with judgment and knowledge of construction, it will finally reach a position occupied at present by the Hardman piano. That is just the sum total.

I notice the following original advertisement of Walter D. Moses & Co., Richmond, Va.:

PLAIN PIANO TALK.

Why do you believe that only two or three manufacturers can make a first-class piano? Because you happen to be familiar with their names? Have you seen the HARDMAN PIANOS or talked with such judges of musical instruments as Col. TANNER, Signor D'ANNA and others who have purchased them in preference to all other makes? If you have not, and wish to buy a durable and honestly constructed piano for a modest price, call and examine our stock.

First rate, that is.

Mr. George Nembach, of George Steck & Co., called upon Mr. C. J. Heppe, the Philadelphia Steck agent, last Friday, and received an unsolicited order for two grands and four uprights. Although business is not as brisk at present as might be desired, still Mr. Heppe's trade is regular and steady, consequent upon his well-earned reputation as an honorable, straightforward business man, who has succeeded during the past twenty years in attracting a large and regular trade. Both of Mr. Heppe's large stores in Philadelphia are among the best-known piano and organ warerooms in that city.

One of the most important events that have recently taken place in the trade was the formation of the Chickering Stock Company, formerly Messrs. Chickering & Sons. The firm communicated the contemplated move to me some six months ago. Mr. C. F. Chickering is president; Mr. Geo. H. Chickering, vice-president; and Mr. P. J. Gildemeester, secretary and treasurer. The capital stock of the company is \$1,000,000, in shares of \$1,000 each; no stock to go outside of the three above-named gentlemen or their heirs, that is, according to the articles of incorporation. Messrs. Chickering acted nobly in their acknowledgment of Mr. Gildemeester's services.

The agency of the Chickering pianos in Providence is now vested in Mr. Ira N. Goff.

It appears that the presidents of the banks in Boston with which Guild, Church & Co. have been transacting business are willing to accommodate both the firm and the Wildes Brothers, who are identified with Guild, Church & Co. This indicates an early settlement of the affairs of the firm. The Guild Piano Company has not been legally referred to in the matter of Guild, Church & Co. by any parties in the negotiations now pending.

The new factory to be erected by Decker Brothers is in West Thirty-fourth-st., between Tenth and Eleventh aves., on the north side. There are four lots, but only two will for the present be used for the new building, which will probably be an eight-story massive factory structure. It is, of course, too early to speculate upon

the intentions the firm has in regard to the new factory, but I venture to say it will be used for the finishing, regulating and shipping departments of the firm.

Another Western house has allied itself and its fortunes with those of the W. W. Kimball Company, of Chicago. I refer to H. C. Waite, of Cedar Rapids, Ia., who will, in the future, handle only Kimball goods, except the Baus pianos, which Mr. Waite insisted upon retaining. Thus the Chicago system of concentration is steadily and gradually working itself into enormous power. There is an irrepressible conflict in the music trade, and it is bound to come up for treatment sooner or later. (P. S.—Brother Fox don't understand this.)

In another part of this paper will be found the opinion of the Supreme Court of the United States on the various State laws imposing taxes upon commercial drummers from other States. The Supreme Court holds that these laws are unconstitutional, and, of course, that will end them. There is a very ludicrous incident to be related in reference to this opinion. A large Southern piano and organ firm asked one of the editors of one of the "great" New York music trade papers what Supreme Court rendered this decision, and when it was rendered, and in what case and where it can be found, and the expert replied in his own paper as follows:

We have forgotten in what Supreme Court the decision referred to was rendered. We have lately had several similar questions asked us. Can any of our readers oblige us and the inquirers with the full information?

The fact is he never knew in what Supreme Court the decision was rendered. It was not rendered in any State Supreme Court, but in the Supreme Court of the United States. The beauty of his position is that he does not answer inquiries directed to him, but virtually tells the inquirer to find out from someone else and then tell him (the editor). And yet we live!

Strikes in several departments in several piano factories during the past week have thus far been amicably arranged. The result of the same will inevitably lead to an advance in the wholesale price of pianos. This is the only logical outcome of such actions on the part of the men working in piano factories. Political economy teaches us that the measures adopted by a certain class of workmen now controlling the destinies of the labor interests in this country will ultimately react against them. The laws of nature cannot be altered by the decrees of any kind of self-constituted assemblies, and we all may oppose what seems to us a burdensome condition, and we may alter or remove it, but if our work is contrary to laws beyond our control we will be sure to suffer in the end.

The Grand Lodge of Piano Makers last week instructed its members how to act in the eight-hour movement. The men have been told not to refer to the question of wages, but to demand a strict eight-hour enforcement; no man to be permitted to work more than eight hours, that is, no one permitted to work overtime. It matters not whether the man is a day worker or a piece worker, he will not work more than eight hours per day after May 1, if the order is finally sent out. Such a rule would interfere seriously with the regulations in certain factories.

All this commotion will raise the wholesale prices of pianos. After the European pianos shall be thoroughly introduced here, the piano workman can emigrate to Germany and have the pleasure of living under a military government at a salary of six to eight dollars per week, making pianos which will be sold in the United States to friends of his who were not strikers. There is no use arguing this question; the workmen are going to have their say and they are entitled to it. This is a free country, but law is law and will manifest itself when least expected. Temporary triumphs may be great, but if they ruin an immense industry those who earned their daily bread in that industry must seek lands anew and strange climes after it has been destroyed.

Communication.

FORT SMITH, Ark., March 20, 1886.

Editors Musical Courier:

DEAR SIRS—Please send copy of last week's paper, which I failed to get. I see that the report is circulated that I sold out. This is a big mistake. I sold out the two general merchandise stores of S. Bollinger, deceased (my father), so I could devote all my time and energy to the music business. I will shortly move to new quarters and open up a handsome music house in this city, and will be assisted by Professor Koester, one of the best teachers and musicians in the West. Enclosed please find circular which sufficiently explains matters.

Yours truly,

R. C. BOLLINGER.

Mary and the "Behr."

Mary had a little "BEHR."

And "don't you be afraid,"

It showed no signs of wear and tear
However much she played.

And Mary's pleasure every day

She with her "BEHR" would seek,

Until her gentle heart, they say,

Grew *Behr*ish, so to speak.

Her mother urged her to forbear,

But Mary she demurred.

For when the keys she touched with care

Her "BEHR" sang like a bird.

John N. Young.

WASHINGTON TEMPLE, No. 7, Templars of America, buried John N. Young last Sunday. Mr. Young was at one time in the piano manufacturing business, and his factory was the present factory of Horace Waters & Co. He was in his fifty-second year when he died.

SUPREME COURT OF UNITED STATES.

Laws Imposing a Tax on Commercial Drummers Unconstitutional.

AFTER some difficulty we have succeeded in securing the following opinion, delivered by the highest tribunal of the land, on the absorbing question whether a commercial drummer of a house located in one State can do business in another State and can be taxed by the other State. The Supreme Court of the United States says if he is taxed such tax is unconstitutional:

SUPREME COURT OF THE UNITED STATES.

No. 741.—OCTOBER TERM, 1885.

SAMUEL A. WALLING, Plaintiff in Error,

THE PEOPLE OF THE STATE OF MICHIGAN, }
Defendants.

In error to the Supreme Court of the State of Michigan.

A State law which imposes a specific tax on persons engaged in the business of selling liquors at wholesale, or of soliciting or taking orders for such liquors to be shipped into the State from places out of the State, not having their principal place of business in the State, without imposing a like tax upon persons engaged in the like business in reference to liquors manufactured in the State, is unconstitutional and void; because such a law discriminates unfavorably against the citizens and products of other States, and, therefore, is a regulation of commerce repugnant to the Constitution of the United States.

A law subsequently passed, imposing a greater tax upon all persons engaged in any city, township or village in the business of manufacturing or selling liquors in the State, does not have the effect of divesting the first law of its objectionable character, not being imposed upon the same class of persons, but being imposed on the principal dealers and not on their servants, clerks or drummers.

Effect of the commerce clause of the Constitution in giving Congress exclusive power to regulate commerce among the several States in cases admitting and requiring one uniform rule, &c.

[January 18, 1886.]

Mr. Justice Bradley delivered the opinion of the Court.

In June, 1883, Walling, the plaintiff in error, was prosecuted under the act of 1875, No. 226, being charged in one count of the complaint with selling at wholesale without license, and in another count with soliciting and taking orders for the sale, without license, and at wholesale, of spirituous and intoxicating liquors, to be shipped from out of the State, to wit, from Chicago, in the State of Illinois, into the State of Michigan, and furnished and supplied to citizens and residents of said State by Cavanaugh & Co., a firm doing business in Chicago, not residents of Michigan and not having its principal place of business therein. The prosecution was instituted in the Police Court of Grand Rapids, and Walling was convicted and sentenced to pay a fine and to be imprisoned in default of payment. He appealed to the county Circuit Court, in which the case was tried by a jury, who, under the charge of the court, rendered a verdict of guilty. Exceptions being taken, the case was carried to the Supreme Court of Michigan, which adjudged that there was no error in the proceedings and directed judgment to be entered against the respondent. The decision of the Supreme Court is brought here by writ of error and is now before us for consideration.

By the bill of exceptions it appears that one Chapin Pease was called as a witness for the prosecution, and was asked what business the respondent (Walling) was engaged in. The respondent objected to the giving of testimony under the complaint, on the ground that the act of 1875 is repugnant to the Constitution of the United States, and therefore void; that it is in conflict with paragraph 3 of section 8, article 1, giving Congress power to regulate commerce, &c.; paragraph 2 of section 10, article 1, prohibiting *ex post facto* laws and laws impairing the obligation of contracts; and paragraph 1 of section 2, article 4, which declares that "the citizens of each State shall be entitled to all the privileges and immunities of citizens in the several States." The defendant also objected to the admission of any testimony, because the law referred to is in conflict with the State Constitution. All the objections were overruled, and exceptions were duly taken. The witness then testified that Walling, on June 1, 1883, and before and since that time, was engaged as a traveling salesman for the firm of Cavanaugh & Co., of Chicago, Ill. (shown to be wholesale liquor merchants residing in Chicago), and that his business was that of selling liquor at wholesale for that firm; that the place of business of Cavanaugh & Co. was in Chicago, and that the firm had no place of business in Michigan; that on the 1st of June, 1883, Walling solicited the witness's order for a barrel of whisky to be shipped to him by Cavanaugh & Co. from the city of Chicago, and from without the State of Michigan; that witness gave his order for a barrel of whisky, and the same was shipped to him by said firm from Chicago, and he paid for the same, and that Walling exhibited to witness no receipt from the Auditor-General of Michigan to show that he had paid the tax required by the statute. It was also shown that Walling had never paid any such tax nor received any such receipt.

The evidence being closed, the respondent, on the ground of the alleged conflict of the law with the Constitution of the United States, made various

distinct applications to the Court: first, to strike out the evidence and grant him a discharge; secondly, to charge the jury that the statute of 1875 is in conflict with the Constitution of the United States and therefore void, and, therefore, that their verdict should be not guilty; thirdly, to charge that, under the facts disclosed, the jury should find the respondent not guilty. These applications were severally refused and exceptions taken. The Court then charged the jury that the act in question must be regarded as within the power of the Legislature, and as being a valid statute; and that if they should find that the evidence sustained the allegations of the complaint they must find the respondent guilty; to which charge the respondent excepted.

The single question, therefore, is whether the statute of 1875 is repugnant to the Constitution of the United States. Taken by itself, and without having

reference to the act of 1881, it is very difficult to find a plausible reason for holding that it is not repugnant to the Constitution. It certainly does impose a tax or duty on persons who, not having their principal place of business within the State, engage in the business of selling or of soliciting the sale of, certain described liquors, to be shipped into the State. If this is not a discriminating tax leveled against persons for selling goods brought into the State from other States or countries, it is difficult to conceive of a tax that would be discriminating.

A discriminating tax imposed by a State operating to the disadvantage of the products of other States when introduced into the first-mentioned State, is, in effect, a regulation in restraint of commerce among the States, and as

such is a usurpation of the power conferred by the Constitution upon the Congress of the United States.

We think that the act in question operates as a regulation of commerce among the States in a matter within the exclusive power of Congress, and that it is, for this reason, repugnant to the Constitution of the United States, and void.

The judgment of the Supreme Court of Michigan is reversed, and the cause remanded, with instructions to take such further proceedings as may not be inconsistent with this opinion.

The Chief Justice did not sit in this case, nor take any part in the decision.

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TO THE IMPERIAL COURT OF GERMANY.



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Preferred and praised by the artists for TONE AND TOUCH.

Artistic Cases in any Style to order, with strict correctness guaranteed.

Pianos Varnished for the United States.



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Immense Strength,

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Elegant Finish,

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WAREROOMS, 40 Union Square; MANUFACTORY, 729 and 731 First Avenue, NEW YORK CITY.

TERMS AND PRICES SENT ON APPLICATION.



—Seabury & Spitz, hammer-coverers, have deemed it wise to dissolve. Mr. R. J. Spitz continues.

—Mr. Henry Behning, Sr., of Behning & Son, left for San Francisco, Cal., via the Pacific Mail Line, on the steamship City of Para, Thursday.

—Mr. John Schwab, New Orleans agent of the pianos of Kranich & Bach and of F. Connor and who also represents the Dyer & Hughes organs, is in the city.

—Carl Adler, music dealer, at Astoria, Or., has failed. His principal creditors are Portland and San Francisco firms. The amount of his liabilities is at present not known to us.

—Mr. Charles Keidel, of Wm. Knabe & Co., is at present in this city at the New York branch of the house. He will continue to remain here until the return of Mr. Hermann Keidel, who is East on a business trip.

—Stultz & Bauer's new style upright pianos are in active demand. The house is doing a much larger trade than some of the firms that are older. Their new factory should be visited by out-of-town dealers, who will be surprised at its extent.

—The Stuyvesant Piano Company has been incorporated, with the following gentlemen as stockholders: John W. Mason, Adam D. Wheelock, Socrates Hubbard, Charles B. Lawson, Robert P. Vidaud, Robert F. Tilney and William E. Wheelock. Capital stock, \$40,000. The factory is located at 204 and 206 East One Hundred and Seventh-st., and is 41 x 100, six stories, and will be thoroughly equipped for a piano factory.

—Wednesday night and Thursday morning Mr. S. Hamilton and his entire office force slept but little, for they were engaged in taking possession of their superb quarters in the new Hamilton Building. The latter is now so well known to Pittsburghers as to call for no detailed reference here. It is simply one of the most complete and extensive business buildings in the country, and a monument to Mr. Hamilton's success and energy. The offices are models of convenience in every way, and besides being very roomy are fitted and finished in an unusually handsome and artistic style. Throughout its entire vast extent the Hamilton Building is something for not only Mr. Hamilton but every Pittsburgher to be proud of. We congratulate the gentleman and his

faithful corps of assistants, and wish them a long and prosperous career in their new business palace.—*East End (Pittsburgh) Bulletin.*

—Here's a musical salesman advertised for. Why don't you apply, Ned? "I? Why, I'm not musical." "Perhaps not; but I notice that you can blow your own horn, you're familiar with bars, your remarks are full of slurs, you're always giving notes, and all the rest."—*Hotel Gazette.*

But all these qualifications would not make a piano salesman. What is his forte? Neither is it stated whether he can punch the ivory. He must also be polished, well-regulated and somewhat toned down. At intervals he must play and be sharp in exercising the full measure of his accomplishments. He must also be able to pitch out any inharmonious fifth-rate disorganizer of sales. His presence must be felt and should it at any time strike him to select an emblem of the piano he might as well select the lyre.

—March 1, 1886. H. M. Brainard & Co., the enterprising piano dealers of Cleveland, entered upon their third year, under present firm-name, and have thoroughly established themselves as among the leading dealers in Ohio. They represent Steinway & Sons, Hazelton Brothers, Haines Brothers and Hallett & Cumston, and also do the largest renting business in Northern Ohio. The firm is composed of H. M. Brainard and J. F. Isham (the latter acknowledged to be one of the most successful piano salesmen in the West), and their business from the start has been very successful.

A Mysterious Organ.

A FEW days ago our attention was called to an organ in one of the large piano warerooms in this city which was said to be a remarkable instrument in more respects than one. We concluded to examine the organ, and after having been led to it the first thing we did—in fact, it was a natural impulse—was to look for the name. There was no name on the organ, neither was there any mark or evidence which could indicate from what factory it emanated. As it was a reed organ of large dimensions and of an extra style not to be found in the regular catalogues of the reed organ manufacturers with which we are familiar, we were completely nonplussed as to its origin, but proceeded to play upon it and investigate it.

Here was an extraordinary and unusual test. The instrument was a large, massively constructed double bank organ with $2\frac{1}{2}$ octaves of pedal bass. All of the eight-foot tones were extremely sonorous, and the full organ with octave and manual couplers, together with the pedal bass, produced an astounding tone effect. In many respects the effects of the solo reeds were novel and effective, and induced us to open the instrument. Upon investigation we discovered that the reed cells all opened toward the

front instead of toward front and back, and that the space thus gained in the rear is utilized entirely for the action of the organ. Altogether the organ is a remarkable instrument for tone power, delicacy of expression, combination of effects and solidity of construction. It is a mysterious instrument, and it is not a vocalion.

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OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

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AGENTS WANTED EVERYWHERE.

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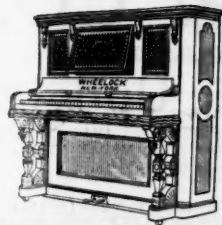
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No. 175 A TREMONT STREET, BOSTON, MASS.

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WAREROOMS:

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NEW YORK.**EMERSON PIANO COMPANY**

(ESTABLISHED IN 1849.)

Manufacturers of **SQUARE, UPRIGHT AND COTTAGE****Piano-Fortes.**

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EVERY PIANO WARRANTED FOR SEVEN YEARS.

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Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

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Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

THE LIGHTE & ERNST PIANO

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HIGHEST STANDARD OF WORK
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Successors.**HALLET & DAVIS CO.'S PIANOS.****GRAND, SQUARE and UPRIGHT,**Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Sara
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Greatest Masters.WAREROOMS: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**CLOUGH &
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Patent Qualifying Tubes, —

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TONE.**Goods, the Best.
Prices, Low.

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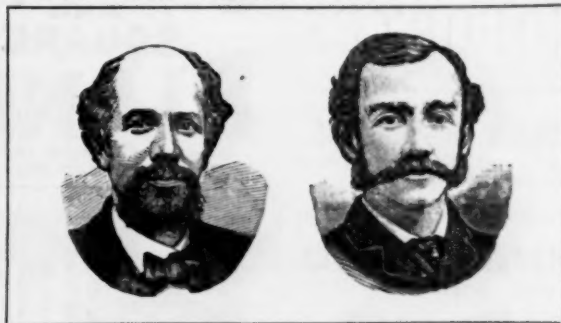
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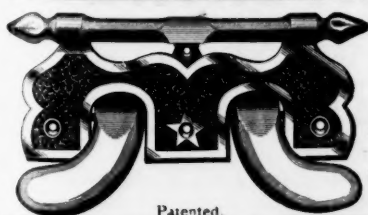
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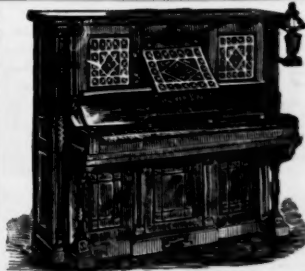
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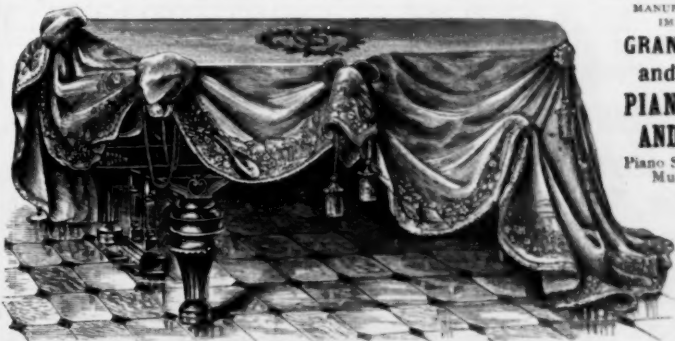
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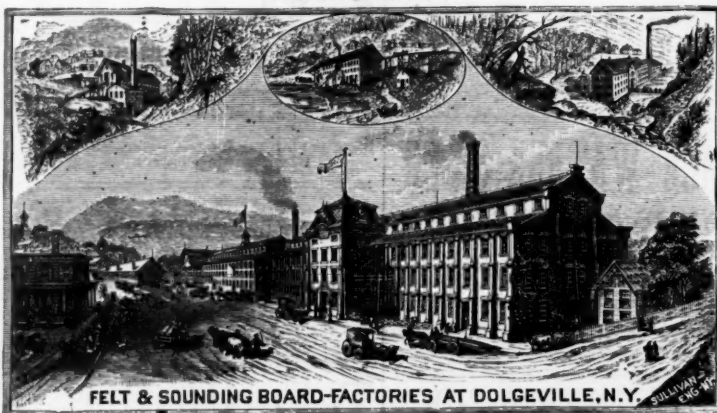
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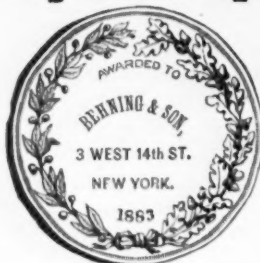
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